

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

APR 79

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: Robert Rohr

DATE AND PLACE OF BIRTH: Cleveland, Ohio April 12, 1935

PRIMARY MEDIA Oil-Pastel

ART TRAINING - Schools, Scholarships, etc.:

Self-taught

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

Kornblee Gallery, New York
Duncan Gallery, New York
Faber Gallery, New York
Albright-Knox Gallery, Buffalo, N.Y.
Avanti Gallery, New York
Coturier Galerie, Stamford, Conn.
Russell Sage College, Troy, N.Y.
Ehrlich Gallery, New York
Corporate Art Directions Inc. N.Y.

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

Mrs. John D. Rockefeller III, -2 works

AWARDS:

PRESENT POSITION:

Enamelist- cloisonne, carved ivory

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.

The New York Times

1971

In Rohr's Miniatures, the Unexpected

By JOHN CANADAY

The miniature paintings by Robert Rohr in his first one-man show at the Kornblee Gallery, 58 East 79th Street, are just about as unexpected as possible. It may be that their unexpectedness is their greatest virtue. It is at any rate an attractive virtue if not an important one. Mr. Rohr, according to an information sheet issued by the gallery, is a craftsman whose work has included the restoration of antique furniture and enameling for museum reproductions. His paintings—which get down to about five inches square and never go beyond 20 inches in their greatest dimension—are just plain staggering in their technical precision. It is this precision on extremely small scale that is so unexpected today.

The subjects run toward elaborate fantasies based on insect and foliage forms, with butterflies and moths prominent among them. Whether or not you are pleased will depend a great deal on how much attraction a style with a slightly art-nouveau cast holds for you. My own tolerance level in that area is pretty low, but the patterns are beautifully articulated and I was held, from painting to painting, by the spectacle of such craftsmanship even while nagged by doubts as to its ends. Possibly Mr. Rohr would have been happiest in the scriptorium of an eighth-century monastery in Ireland, but nothing can be done about that now.

Among other exhibitions: Henry Pearson and Nuala (Betty Persons, 25 West 57th Street): Not a joint exhibition, but two separate one-man shows, this pair might have been selected to set one another off by contrast. Elsa de Brun, who has adopted the name Nuala, has the back room, which as far as I am concerned is fair enough. She has also supplied a somewhat tricky title for the group of



Robert Rohr's "Moth" is displayed at Kornblee Gallery

abstractions she is showing—"EITHER/OR: A Valentine to Soren Kierkegaard." (Some years ago she paid similar tribute to James Joyce's "Finnegans Wake.")

I have no idea in the world what Nuala was trying to get at in interpreting her subject, and am convinced that efforts to retranslate these abstractions back into terms of the philosophy that inspired them is pointless. As abstractions they are agreeably convoluted but suggest, to me, a rather more mystical and for that matter more cheerful belief in things than Kierkegaard's.

Mr. Pearson, in the front room, offers paintings in bands of color that waver systematically in half-suggestions of a third dimension. The dimension is literally added in some globes painted in bands of the same colors that lie nicely coiled around the surface, with division lines in black yarn. It is an agreeable show in which Mr. Pearson is content not only to let the subtleties of what he is doing speak for them-

selves but also to let them speak to the eye rather than via source references.

Clyde Lynds (Babcock, 805 Madison Avenue at 68th Street): Mr. Lynds's "Constructions in Light" range from clusters of clear plastic rods encased in a grayish transparent globe and illuminated from the center, to trickier effects done, perhaps, with mirrors by which velvety depths are opened up and sprinkled with starry flecks. Whether or not these are sculptures even by lenient definition is anybody's question, but they are satisfactory decorator's objects at least. For gaudier tastes there are constructions where bright colors are manipulated.

Theodore Singer (Royal Marks, 19 East 71st Street): With luminescent acrylic paint and a spray gun, Mr. Singer has produced large areas of palest rainbow tints that occasionally edge into an op area of faintest pulsation. That seems to be just about all there is to say.

arts

MAGAZINE

IDEAS IN CONTEMPORARY ART

JANUARY 1974

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oil-pastel

The metamorphosis of an everyday image into a startling fantasy characterizes the work of ROBERT ROHR. He has given his private fantasies such an exotic elaboration that the resulting paintings are both sensuously erotic and psychologically disturbing. The works are small, ~~monochromatic~~ acrylic paintings of tremendous concentration and intensity. Patterns created by tiny jewel-like circles and organic forms derive from the dark, intricate delicacies of ferns, the jeweled transparencies of butterfly wings, the quiet of eerie clinging vines, and the decadent iridescence of peacock feathers. *Night of Power* originated as a ticket booth and from that point evolved into a fanciful elaboration of sparkling color and intricate design. In *Helmet* tendrils of albino plant-growth pour from the slack, open mouth in a horror of silence that, by comparison, makes Munch's *Scream* read like a child's fairy tale. The staring, vacuous eyes visually suggest the epitome of evil, described so gothically by Tolkien, but this is much more psychologically shattering for we must confront it face to face, without the buffer of a kindly hobbit. Rohr's paintings demand a projected psychic involvement with the personality and fantasies of the artist as well as a confrontation with the viewer's own fears and convolutions of imagination. They are quite incredible. (Kornblee, Oct. 27-Nov. 15.)

Rosalind Hodgkins Benedek
Sari Dienes A.I.R.
Jacqueline Gourevitch Tibor de Nagy
Robert Rohr Kornblee
Charles Duback Landmark
Robert Cooke Benedek
Conceptual Art .. Women's Interart Center
Andrew Jansons John Bernard Myers
Noma Copley Rankow
Contemporary American Fiber Art
Cathedral of Light.. St. John the Divine
Kim Whanki Poindexter
Modern Master Drawings Frumkin
Hans Richter Denise Rene
Wayne Thiebaud Allan Stone
Gene Davis Fischbach (Up and Down)

(BY JUDITH VAN BARON)

• PARK EAST •

ART AND ARTISTS

By DOROTHY HALL

April 1976

Four-at Duncan

Diversified works by four artists are being exhibited at Ligoa Duncan Gallery. Miniature paintings by Robert Rohr present a fantasy world of butterflies and foliage, which, for decorative complexity and small scale precision, are truly amazing. This artist, whose work also includes cloisonné enameling and carving in ivory, is a superb craftsman with a boundless capacity for taking pains. This, and his delight in fanciful pattern, delicate texture and jewel-like color make these small works an exotic eyeful.

THE NEW YORK TIMES, FRIDAY, JULY 9, 1976

HILTON KRAMER

On the same block, there is a moderately amusing show satirizing Bicentennial pieties at the Frumkin Gallery, 50 West 57th Street.

and a very different show of serious art on a small scale by new and mostly younger talent—at the Kornblee Gallery, 20 West 57th Street.

ROBERT ROHR

PRINCIPAL ONE-MAN EXHIBITIONS:

1971 Kornblee Gallery, New York
1973 Kornblee Gallery, New York
1976 Kornblee Gallery, New York

PRINCIPAL GROUP EXHIBITIONS:

1971 Avanti Gallery, New York
1971 Albright-Knox Gallery, Buffalo, N.Y.
1972 Baltimore Museum, Baltimore, Md.
1973 Kornblee Gallery, New York
1975 Coturier Galerie, Stamford, Conn.
1976 Duncan Gallery, New York
1976 Russell Sage College, Troy, N.Y.

PRINCIPAL COLLECTIONS:

Mrs. John D. Rockefeller III,

NOTE: The group show at Russell Sage College is slated to tour a number of additional colleges and universities.

1977 Caps Visual Arts Service (Vars) Nancy Kaufman.

1977 Caps Finalist.

CAREER

My career as a painter was preceded by a different artistic career, that of a dancer. From 1950 to 1958, I studied with Serge Nadejdin, (formerly Art Director of the Imperial Theatres in Russia) and Herbert Bliss formerly of N.Y. City Ballet, on scholarship. During 1958, I was a ballet instructor and choreographer at the Oberlin Dance School. I received a scholarship from the American Ballet Theatre, New York. I have performed with the Cleveland Orchestra, the Opera Ballet Festival, Colorado, the New York City Opera Ballet, the Bolshoi Ballet and Ballet Carnival, among others, and was a finalist for Harkness Ballet, 1964.

In 1965, I decided to devote all of my efforts to painting, an activity which I had pursued intermittently during my dance career, and gave up dancing entirely. Since 1965, excepting for those hours spent in earning a living, I have devoted nearly all of my time to painting. I am presently employed as an enamellist. My work in enamel, cloisonne and carved ivory has been supplied to-

Tiffany
Cartier
A La Vieille Russie
Steuben Glass
Metropolitan Museum of Art